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GLUCK-FRIEDMAN

BALLET

PIANO SOLO



UNIVERSAL-EDITION

Nr. 5073

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IGNAZ FRIEDMAN

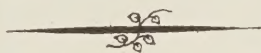
TRANSKRPTIONEN

ZUM KONZERTGEBRAUCH

FÜR

PIANO SOLO

- | | | | |
|------------|-----------------------|------------|-------------------------------|
| U. E. 5070 | DANDRIEU: Les Fifes | U. E. 5414 | DALAYRAC: Romance |
| U. E. 5071 | RAMEAU: Musette | U. E. 5415 | GLUCK: Gavotte |
| U. E. 5072 | GRAZIOLI: Adagio | U. E. 5416 | COUPERIN: La Tendre Fanchon |
| U. E. 5073 | GLUCK: Ballet | U. E. 5417 | RAMEAU: Le Rappel des Oiseaux |
| U. E. 5074 | DANDRIEU: Le Caquet | U. E. 9526 | SHIELD: Old English Minuet |
| U. E. 5075 | BEETHOVEN: Écossaises | U. E. 9527 | DORNEL: Tambourin |
| U. E. 5412 | SCARLATTI: Pastorale | U. E. 9528 | FIELD: Nocturne |
| U. E. 5413 | SCARLATTI: Gigue | U. E. 9553 | SCHUBERT: Alt-Wien I |
| | | U. E. 9554 | SCHUBERT: Alt-Wien II |



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UNIVERSAL-EDITION A. G.
WIEN LEIPZIG

BALLET DES OMBRES HEUREUSES.

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Christoph Willibald R. von Gluck.
(1714-1787.)

Zum Konzertgebrauch gesetzt von Ignaz Friedman.

Andante.

Piano.

The musical score is written for Piano and consists of four systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante.' and the initial dynamic is 'p' (piano). The first system includes the marking 'armonioso'. The second system includes 'pp' (pianissimo) and 'p legatissimo'. The third system includes 'mp' (mezzo-piano). The fourth system includes 'semplice' and 'mp poco cantando'. The score features a variety of musical notations, including chords, arpeggios, and melodic lines in both the treble and bass staves.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, mostly triads, moving in a stepwise fashion. The lower staff is in bass clef and contains a series of eighth-note chords, mostly dyads, moving in a stepwise fashion. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, mostly triads, moving in a stepwise fashion. The lower staff is in bass clef and contains a series of eighth-note chords, mostly dyads, moving in a stepwise fashion. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). A piano (*p*) dynamic marking is present at the beginning of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, mostly triads, moving in a stepwise fashion. The lower staff is in bass clef and contains a series of eighth-note chords, mostly dyads, moving in a stepwise fashion. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, mostly triads, moving in a stepwise fashion. The lower staff is in bass clef and contains a series of eighth-note chords, mostly dyads, moving in a stepwise fashion. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). A piano (*pp*) dynamic marking is present at the beginning of the system.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, mostly triads, moving in a stepwise fashion. The lower staff is in bass clef and contains a series of eighth-note chords, mostly dyads, moving in a stepwise fashion. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). A mezzo-soprano (*m. s.*) dynamic marking is present at the beginning of the system, and a *poco rit.* (a little slower) instruction is present at the end of the system.

a tempo

p armonioso

pp

mp poco cantando

p

First system of musical notation. The right hand features a rapid, ascending and descending scale-like passage, marked with a piano (*pp*) dynamic. The left hand provides a simple harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the rapid scale-like passage. The left hand accompaniment consists of chords and single notes, maintaining a steady harmonic support.

Third system of musical notation. The right hand features a rapid, ascending and descending scale-like passage, marked with a piano (*pp*) dynamic. The left hand provides a simple harmonic accompaniment with chords and single notes. The system includes the marking *m. s.* (mezzo sostenuto) and *poco rit.* (poco ritardando).

Fourth system of musical notation. The right hand features a rapid, ascending and descending scale-like passage, marked with a piano (*pp*) dynamic. The left hand provides a simple harmonic accompaniment with chords and single notes.

Fifth system of musical notation. The right hand features a rapid, ascending and descending scale-like passage, marked with a piano (*pp*) dynamic. The left hand provides a simple harmonic accompaniment with chords and single notes. The system includes the marking *semplice* (semplice).

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WERKE VON IGNAZ FRIEDMAN

IN DER UNIVERSAL-EDITION

Klavier zu 2 Händen.

A. Original-Kompositionen.

- U. E. Nr.
2539 op. 33 **Drei Klavierstücke**
Étude — Mazurka — Tabatière à musique
2539 a Daraus einzeln Nr. 3 Tabatière à musique
3053 op. 44 **Passacaglia**
3365 op. 45 **Drei Fantasiestücke**
Einsamkeit — Tanz — Intermezzo
3366 op. 47a **Vier Studien**
5145 op. 47b **Studien über ein Thema von Paganini**
3377 op. 48 **Vier Präludien**
3378 op. 49 **Zwei Mazurkas**
3702 op. 53 **Polnische Lyrik, I. Folge,**
4 Klavierstücke
Herbst — Schlummerlied — Bauerntanz — Wind
5710 op. 60 **Polnische Lyrik, II. Folge,**
5 Klavierstücke
Dumka — Hymne — Im Mai — Valse — Vieux refrain
5711 op. 61 **Vier Präludien**
6023 op. 66 **Ballade**
6022 op. 72 **Polnische Lyrik, III. Folge,**
5 Klavierstücke
Weihnachtslied — Von Lieb' und Leid! — In der Dorfschenke — Soldatenmarsch — Tändelei
6020/21 op. 79 **Stimmungen I/II**
Heft I (1—5), Heft II (6—9)
6460/64 op. 81 **Cinq Morceaux, Sérénade —**
Masque galante — Arlequinade — Mirage — Ecosaise
6197 op. 82 Nr. 1 **Sonatina C dur**
8178 op. 85 **Mazurkas**
6292 **Album, 16 Stücke und Transkriptionen**

Klavier zu 2 Händen.

B. Bearbeitungen.

- U. E. Nr.
3703 **Menuett aus Mahlers III. Symphonie**
zum Konzertvortrag gesetzt
5658/59 } **Wiener Tänze** nach Motiven von
6198 } Ed. Gärtner, Heft I/III
8312/13 Dasselbe, Heft IV/V
9904 Dasselbe, Heft VI
8585 Dasselbe, Heft I/VI, kpl. in 1 Bd.

12 KONZERT-TRANSKRIPTIONEN:

- 5070 **Dandrieu, Les Fifres**
5071 **Rameau, Musette**
5072 **Grazioli, Adagio**
5073 **Gluck, Ballet des ombres heureuses**
5074 **Dandrieu, Le Caquet**
5075 **Beethoven, Ecosaises**
5412 **Scarlatti, Pastorale**
5413 **Scarlatti, Gigue**
5414 **Dalayrac, Romance (aus der Oper: „La pazza per amore“)**
5415 **Gluck, Gavotte (aus „Don Juan“)**
5416 **Couperin, Le tendre fanchon**
5417 **Rameau, Le rappel des oiseaux**
9526 **Shield, Old English Minuet**
9527 **Dornel, Tambourin**
9528 **Field, Nocturne**
9553/54 **Schubert, Alt-Wien, 2 Walzersuiten**

Klavier zu 4 Händen.

- 3504 op. 51 **Fünf Walzer**

Violine und Klavier.

Transkriptionen

- 8158 **Friedman-Hartmann, op. 33 Nr. 3**
Tabatière à musique
8384 — — **A la Viennoise**
8702/04 **Friedman-Paganini, Caprice Nr. 1, 9**
und 19 (Fingersatz des Violinteiles von Szigeti)

Violoncell und Klavier.

- 3798 op. 50 Nr. 1 **Mélodie Slave**
3799 op. 50 „ 2 **Valse lente**

Gesang und Klavier.

- 2550 op. 5 **Drei Lieder (O. J. Bierbaum)**
Das Mädchen am Teiche singt — Arie des Schäfers — Kinderlied

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